

HARRISON CADY

Harrison Cady: The Southern Image

Art and Architecture Gallery
University of Tennessee-Knoxville
1985

Text: Dr. Frederick C. Moffatt, © 1985.

INTRODUCTION

In the Spring of 1981, Mr. David S. Eldredge stopped by our university while driving back to Pennsylvania from a vacation to Florida. He had with him photographs and a few drawings and prints by his uncle, Harrison Cady. As Mr. Cady had regularly visited this region, and had done numerous artworks based on his visits, Mr. Eldredge thought that we might be interested in exhibiting them. Cady had died in 1970, and his last sole exhibition was at the Fitchburg Art Museum in Massachusetts in 1964. Although his reputation was well established as an illustrator (Hooty the Owl, Danny Meadowmouse, Peter Rabbit, etc.), he also did drawings, prints, and paintings for his own personal pleasure.

Fortunately for us, Dr. Frederick C. Moffatt of our Art History area was in the building at the time and was able to meet Mr. Eldredge and view the small group of works he was carrying. Dr. Moffatt became interested in the research and exhibition potential of Mr. Cady's art. So began this project. This catalog and the exhibition are the results of research, travel and documentation by Dr. Moffatt since that initial meeting.

I would like to thank the relatives of Harrison Cady, especially Mr. David Eldredge, for both the loan of the works on display and for the sharing of information for the catalog, as well as to the Archives of American Art, Smithsonian Institution, Washington, D.C., which retains Cady manuscripts and original illustrative work.

Greatly acknowledged is the support of this publication by the College of Liberal Arts, University of Tennessee, Knoxville.

I express gratitude to Dr. Frederick C. Moffatt for his enthusiasm and scholarly research on the life and work of Harrison Cady and his image of the South.

Sam Yates, Director
Art and Architecture Gallery

HARRISON CADY: THE SOUTHERN IMAGE

Frederick C. Moffatt

> "A typical scene, perhaps, was this: A cleared field, its stumps showing; a brook bisecting it, crossed by a log bridge with a mule and shabby rider in transit; a log cabin, its chinks stuffed with whitish mud; a woman and child sitting in the threadbare yard; a corncrib and shed, a few cows and calves foraging among the stumps; a scarecrow guarding stubs of corn stalks. And in the background, notching the sky, a blue mountain."[1]

These were some of Walter Harrison Cady's impressions of Southern Appalachia as he dictated his memoires in the late 1960's. Even though well into his nineties, Cady was still the perfect specimen of Yankee gentility and it must seem odd he chose to feature this melancholic vision of mountain poverty over other more happy reflections that fill his reminiscences. What makes it especially curious is the fact that Cady's natural calling was that of the comic illustrator; for seventy odd years he had diverted, amused and edified a large spectrum of the American middle class. Furthermore, that the dismal specter of the southern mountains should have supplied the theme of his most distinguished pictures while his commercial work remained grounded in the slick genre of juvenile humor says much, one must suppose, for those popular Marxist doctrines which stress the social alienation of the creative spirit.

Whatever psychological or sociological factors contributed to Cady's strange obsession, his experiences in the stark hinterlands of the South in the 1920's and 1930's were similar to those of many artists and writers who featured in their work the distinct mannerisms of the far-flung American folk. The painters and graphic artists who elected to examine rural customs were quite willing to repudiate conventional standards of beauty and grace in order to preserve what they considered to be a picture of true humanity; in retrospect it almost seems as if the artist's chief criteria for choosing a folkway centered around how plain and untutored it was perceived to be, how much it appeared to diverge from the social amenities of city living. Rarely does one find among regionalist portrayals traces of condescension. Often, in fact, the artist was convinced he was exploring the roots of his own heritage, roots that had become buried beneath the diversions of culture and learning. Thus, to better identify the manner of his presentation with the rustic nature of his subject, even the studio sophisticate eagerly exchanged his polished facility for disarming naivete or a deliberately crude approach. For Cady and his Eastern colleagues, then, it was largely a matter of "art" feeding upon artlessness.

In these terms Cady chose his subject well. Not only did Appalachia's remoteness apparently help it retain intact some very old English ways, the mountains harbored some of the most colorless and forelorn traces of humanity yet existing in the eastern United States. Also much in its favor was the fact that despite the enormous publicity given to Southern Appalachia by journalists, folklorists, sociologists, ethnomusicologists, linguists and others, artists in search of new examples of the "American type" had somehow overlooked its great promise. There was one prominent artist, however, who found Southern Appalachia too hard to resist and his example undoubtedly helped to inspire Cady. This was Thomas Hart Benton, a skillful figurative painter who taught at The Art Students League in New York and summered on Martha's Vineyard. Benton's admirable tenacity as a backwoods sketch artist was highlighted in the late 1920's by seasonal forays into the mountains of Virginia, North Carolina and East Tennessee. A selection of Benton's "field reporting," as he called his rapid sketches made on location, were shown in New York in December of 1928 at Alma Reed's Delphic Gallery.[2]

Walter Harrison Cady, or Harrison Cady (1877-1970), was born in Gardner, Massachusetts into a family that

traced its Puritan ancestors back to the Seventeenth Century.[3] His first memories were of the serene slopes of Mount Monadnock and of the general store where his father, Edwin Harrison Cady, was proprieter. His parents were naturalists and voracious readers (his mother was also a water-colorist) and it was from them young Cady inherited somewhat tender susceptibilities. The boy developed a healthy respect for humorous tales - Mark Twain was a favorite - for advenutures set in strange lands, for English and Scottish ballads, for the Romantic poets. The compelling engravings that illustrated the books and magazines of his day also captured the boy's fancy and inspired his own first drawings. An imaginative poster representing jungle beasts won the commendation of visiting explorer Paul du Chaillu. Soon his enthusiasm for rendering the animals and insects encountered during nature walks taken with his father, overshadowed even his school work. Like many future illustrators of his generation, Cady pored over the latest issues of *Scribner's Magazines*, *St.Nicholas*, *Harper's New Monthly Magazine* and *The Youth's Companion*, wherein he could study the creations of Howard Pyle, Frederic Remington, Timothy Cole, W. A. Rogers, A. B. Frost, among others. He also knew the English illustrators intimately, selecting Reginald Caldicott, Arthur Rackham and Charles du Maurier of *Punch* as his mentors.

After Edwin Cady's death in 1897, the youth went to New York, where he hoped to sell his drawings. The spectacle of urban culture fairly overwhelmed him; however, with only a few commissions to his credit, Cady's circumstances remained desperate. In 1899 he was hired as a quick sketch artist by the *Brooklyn Eagle*. The assignment meant hard labor at minimum wage, but the cryptic style of street reporting added a fresh vigor to his neat-handed technique. Even more crucial to his development was Cady's residence in Brooklyn, where fine collections of both Western and Oriental art were close at hand. Not only was there The Brooklyn Museum, which became his second home, but also several important private collections of Chinese art were made available to him.[4] These were owned by several of his *Eagle* contacts, Julian Ralph and Charles Skinner, and it was Skinner who induced Cady to begin forming his own collection of Chinese painting, porcelain, screens and rugs.[5]

Cady's major professional breakthrough occurred in 1903 when he joined forces with John Ames Mitchell's *Life* Magazine.[6] In its ethos and format *Life* was an ideal outlet for the young illustrator's emerging sensibilities. Offering polite rebuke to public complacency, insensitivity and exploitation, *Life* targeted social rather than political foes, its chief weapons like those of its model, *Punch*, being pun and satire. Mitchell trusted implicitly in the persuasion of crisp black and white images. While much of the pen-and-ink work that was photo-engraved for the magazine during Cady's tenure tended toward broadly sketched and simplified pictures, especially after Charles Dana Gibson joined the staff, a typical Cady presented a gray film of densely packed linear textures and scrupulously defined silhouettes (Figs. 1 and 2). Taking his suburbanite audience gently to task for its selfish indulgence in leisure-time rituals, Cady often relied upon the stylistic devices of Northern European Renaissance artists and their English interpreters when planning his elaborate panoramas.

Cady's delightful *Life* illustrations deserve an entire study of their own. As a satirist, he was most at home when he could transfer human types into finely-wrought insects, animals, or even rocks or trees, creating as Rackham did so convincingly, an entirely new world. But insects were his special genre. As a writer, Twain used bugs as a central motif in his "Some Learned Fables, for Good Old Boys and Girls" (1875), a hilarious account of a symposium of insect scientists whose mission was to study an extinct mammal



A SHUTOUT

WITH A CENTIPEDE USING A DOZEN BATS, A DADDY LONG-LEGS COVERING TWO BASES AT ONCE, A PORCUPINE STEALING TO SECOND WITH NO ONE DARING TO TOUCH HIM OUT, AND A PARROT TALKING DOWN THE UMPIRE, WHAT CHANCE HAS THE GOOD OLD HOME NINE, ANYHOW?

Fig. 1: Harrison Cady, **A Shutout**, 1909. In **Life** LIV (July 1, 1909), p. 25.

called Man.[7] We suppose Cady knew this piece, perhaps as it was originally published. But if so, he was sure to have recognized its one great failing: the meager illustrations chosen to accompany the text. By way of contrast, the 1909 *A Shutout* is one of many Cady drawings that gives special impact to the captions. More than its topical thrust and comical intent separates this illustration from the spirit of Surrealism which, besides various forms of abstraction, was later to be vilified by Cady. Nevertheless, the minute drolleries and phantasma found here do, in fact, draw upon one of the Surrealists' common sources: the Northern European iconographic heritage that first took form in Medieval manuscripts, flourished in the visual parables of Hieronymous Bosch, Pieter Bruegel, and Jacques Callot, and finally came to rest with the modern English artists John Tenniel and Rackham.

Not only did this tradition furnish a convenient storehouse for Cady's own fertile imagination, it also revealed a way in which moral concern could be objectified. The artist's personal ambivalence toward progress and its crowning symbol, the automobile, is revealed in *The Hare and the Tortoise,* also of 1909, in which a farmer and his wife have been spilled from their cart by speeding motorists. There is a special way to look at this drawing; it will not do for us to proceed from the whole to the parts. The intensity of detail and intricacy of line leave us no choice but to meet these characters one at a time, and to assess the full implications of this mishap in episodic fashion. Then, there are the signs which make their own demands upon our consciousness. In much the same way we learn the full implications of sin in a German wood engraving, such as, in Albrecht Dürer's *The Four Horsemen of the Apocalypse*, wherein the wrath of the avengers and the torment of their trampled victims seem to intensify with every shift of the eye. Unlike Dürer, Cady seems willing to forgive in *The Hare and the Tortoise* human peril is

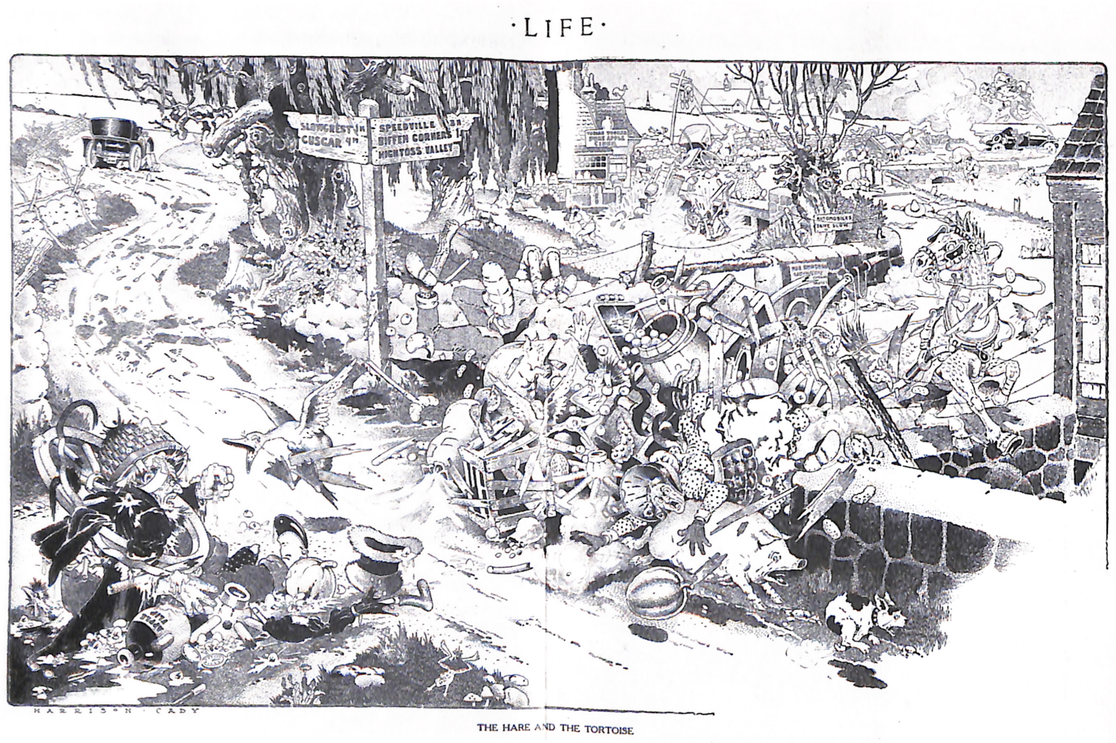


Fig. 2: Harrison Cady, **The Hare and the Tortoise**, 1909. In **Life**, LIV (August 19, 1909), pp. 242-243.

neutralized by caricature and the absurdity of exaggeration.

Cady remained with *Life* through 1920, two years after Mitchell's death. As a freelancer his theme remained constant: respect life and preserve nature. But Cady gradually turned his attention away from high-minded satire to a more gentle kind of humor when he became primarily an illustrator of children's stories. Furthermore, as the quality of color printing gradually improved and the sheer quantity of his assignments increased, he exchanged his exquisitely detailed ink drawings for more broadly handled watercolors and ink washes. Cady was swept up in the American enthusiasm for Beatrix Potter's personified animals. In 1914, twelve years after Potter's *The Tales of Peter Rabbit* was published by the English firm of Frederic Warne and Company, Cady submitted to *St. Nicholas* drawings representing Danny Meadowmouse, Blacky the Crow and Hooty the Owl that were directly inspired by Potter's creations. Cady's pictures illustrated a story by Thornton W. Burgess that described how a talking mouse one day awakened a boy to the wonders of nature.[8]

Tommy and the Wishing-stone thus marked the beginning of one of this country's most successful collaborations between author and illustrator within the children's book industry. The Burgess-Cady partnership principally served the Boston firm of Little, Brown and Company (Fig. 3), but their combined talents were sought by many other publishers of books, periodicals and newspapers, as well. Together they enlivened the pages of the New York *Herald Tribune*: from 1922 until 1959 Burgess' syndicated "The Nature Stories," illustrated by Cady's ink drawings, appeared daily and Cady's own full-color *Peter Rabbit* Sunday page appeared in the same newspaper until 1949. On his own, Cady authored and illustrated *The Bug Book* (1913). *Caleb Cottontail* (1921) and *The Animal Alphabet* (1925).

As he served these various publishers. Cady retained his



Fig. 3: Harrison Cady, **Chugarum! Of Course It's A Good Morning.** in Thornton W. Burgess' **Mother West Wind's Neighbors** (© 1913, 1941 by Thornton W. Burgess) and © 1968 by Little, Brown and Company, Inc., 1968.

New York address. Brooklyn remained his permanent home until 1939 when Cady moved to Manhattan's "celebrity-row," 67th Street.[9] In 1920, five years after his marriage to Melinna Eldredge, he purchased a harbor-front estate, "The Headlands," at Rockport, Massachusetts,

along with a nearby silo tower that sometimes served as his studio and guest house.

Thus, it would appear that Cady had been well recompensed for the discomfort of those first few years in New York. Although well into his fifties when the Depression began, he was still only at mid-career and his financial prospects, which he periodically calculated to the last cent in his journals, were mounting each day.[10] Living the life of a dapper club man in winters,[11] summering at the Rockport art colony where he was toastmaster, traveling and freely indulging his acquisitive whims, Cady needed no further proof of his considerable creative abilities or social effectiveness. However, no biographical account fails to mention his growing impatience with a professional identity that classified him only as a tradesman. Reexperiencing the frustrations of Gustave Dore, Cady felt himself to be a "mere" illustrator, whose ultimate responsibility was to the publisher and the market. That he was known to all as "the bug man," or later, "the rabbit man," was more a curse than a blessing. If he needed reminding that the art world was divided into two distinct categories, and to which category he belonged, Cady had only to make his regular stop at The Salmagundi Club on West 12th Street where the standard hierarchy between the illustrator and artist was rigidly maintained.[12]In 1928 he confessed to a reporter, "I want to give up this sort of thing . . . I want to do grown-up work . . . my painting is neglected for this."[13]

Beyond the question of goals and priorities, Cady the illustrator had to live in the present, was obligated to keep abreast of current events as he worked toward a deadline. Cady the artist, however, could live leisurely in the past. The artist in him perhaps better suited his conservative nature. Making no secret of his fondness for Thomas Gray's *Elegy Written in a Country Churchyard* (1751), Cady once confessed, "Old-fashioned, yes. But I am an old-fashioned man, with solid, deep roots."[14]

To satisfy his urge to be a "regular" artist, Cady frequently struck out for picturesque locations that seemed on the verge of being swept away by modernity. "I felt," he said, "that I was preserving scenes that could not possibly survive the pressures of the automobile age and the commercialization that too frequently despoils the 'picturesque'."[15] His choice of the picturesque was conditioned by a sentimental attachment to Romantic English literature and the English landscape tradition it seemed to inspire. His first glimpse of Rockport was for Cady like finding a familiar painting in a museum. "I felt as though I had stepped into the gorgeous canvas of a Turner. Here were the ancient stone docks and picturesque fish houses, their shingled sides weather-stained and ragged from long years of buffeting by winter gales."[17] He might better have stepped into an old Dutch painting or a Constable, but the reference to English painting and to the sentiments of the critic John Ruskin is clear enough.

With each discovery of a new locale came also a paradoxical sense of loss and melancholy. For example, Cady first came upon Rockport in about 1903 while touring the coast in a Knox automobile driven by Levi Greeenwood. Greenwood was then Speaker of the Massachusetts House of Representatives and an executive in the Knox automotive firm; he also happened to be an influential promoter of car travel. No sooner had Cady decided upon settling in the community than he was reminded by a painter friend, "Enjoy it now, and make all the drawings you can. It's too good to last."[16] It was in response to this advice that he painted the environs of Rockport, including, in 1908, the view of its inner harbor (Fig.4).

We now know his fears were somewhat misdirected. What at first seemed rare and fragile became in time institutionalized and mass-produced. Paintings like *Old Red Fishing House, Rockport* were not to be the last of their



Fig. 4: Harrison Cady, **Old Fishing House, Rockport**, 1908, Watercolor on illustration board, 9" x 16", sight, David S. Eldredge collection.

kind, but rather prototypes of that slick "postcard" art tourists still find being manufactured in every coastal hamlet. The familiar structure in Cady's watercolor in a few years became the famous Rockport cliché known as "Motif Number One." The polished and tidy qualities of this painting as well as the firm lines and delicate tints formed one basic ingredient of the "school" of art that eventually grew up around the artist. Cady became a charter member of the Rockport Art Association which was established in 1921 under the chairmanship of Aldro Hibbard.[18]

Rockport, his northern base, was by no means the end of the line insofar as Cady's periodic ramblings in search of art and the past were concerned. There were to be several tours of Europe, in about 1920 and again, in 1931 or 1932.[19] A diary with the Cady Papers in the Archives of American Art in Washington, D.C., reports a visit to Montreal and Quebec in May of 1929, just as he began a series of paintings featuring Canadian priests. Throughout the later years, particularly after Melinna's death in 1956, he literally traveled the world over. It was the Caribbean in 1959, the Far East in 1962, and he continued to make automobile trips throughout the United States. Pencil sketches in the Archives of American Art which bear place inscriptions or can otherwise be identified by subject, demonstrate that Cady's chief reason for travel was to afford him the opportunity to replenish his stock of picturesque subjects.

From the late 1920's through the 1950's, Cady covered much of the Southeast, recording the showy elegance of Beaufort, Savannah, Charleston and New Orleans. His Southern Appalachian subjects were produced mainly in the 1930's, but our study of these pictures is hampered by the fact the artist did not often date or document his work. Of the mountain scenes that are inscribed with place names, most identify locations in Western North Carolina, the hilly hinterlands of Yancey, Burke, McDowell, Avery, Mitchell and Buncombe counties, all in the vicinity of Asheville, North Carolina. It was along North Carolina's old Route US 19E, in the foothills of The Great Smoky Mountains, east of the present-day boundaries of the National Park, where Cady found much of what he wanted to represent. Like its modern counterpart, the old highway crossed and recrossed the Cain and Toe Rivers as it connected Burnsville, the seat of Yancey County, with Spruce Pine, which is located further east in Mitchell County.[20] The most lasting impression of this former mining area is that provided by its undulating terrain, which bears comparison with the Huan Shan or, "Yellow Mountains" of Southern China. But the uniqueness of its topography, as one world traveler remarked in 1930, was due finally to its "blending of color, its multiplicity of outline, enveloped in the fairy, ghostlike veil and haze."[21]

Although the artist may have first seen Asheville and surrounding areas as early as 1927, the first record of his visit to the area is found in diary notations for April of

1928. These indicate that he included western North Carolina, West Virginia and Virginia in an extended excursion from New York to Charleston, South Carolina.[22] Melinna and Harrison were in Warm Springs, Virginia in April of 1930. Diary enties for April of 1934 and April of 1935 note two more trips through the Tennessee and North Carolina mountains.[23] The Warm Springs journey was by rail but normally Cady traveled by car. A large Buick sedan, equipped with a sturdy wooden steering wheel was the favored touring car of the early 1930's. Since the artist did not drive, Melinna usually served as chauffeur, proceeding slowly or stopping whenever her companion wanted to sketch. In April of 1934 Cady's route was from the west side of the Great Smoky Mountains, from Knoxville, Tennessee, past Clingmans Dome on the narrow pike called "The Skyway," to Asheville where on the 21st he lodged at the George Vanderbilt Hotel.[24] Reaching an altitude of 6,642 feet, the Dome was, according to Cady, "the most wonderful, finest thing in nature I've ever seen, all virgin forest; very wild; lots of cats and bears."

This heartfelt tribute to nature's sublimity is expressed in the language of nineteenth century travelogues.[25] The cult of the sublime, of course, has always recognized the supremacy of nature over the common affairs of man, and it is worth noting this sentiment still held power over national policy. Just two months after Cady's trip, in June of 1934, Clingman's Dome and neighboring peaks along the Tennessee-North Carolina border became officially incorporated into The Great Smoky Mountains National Park. What finally induced a committee to establish the precise boundaries of the park were dramatic photographs of uninhabited wilderness taken by Knoxville photographer Jim Thompson.[26] However, in the contending cities of Knoxville and Asheville, the bitter struggle between preservationists, industrialists and long-time mountain residents was far from ended. As late as April of 1934, small farms were still being condemned and a hostile reception awaited federal agents in Cades Cove on the Knoxville side of the divide.[27] As an artist, Cady had no interest in imitating nature. His sympathies were with the small farmer on the North Carolina side of the mountains who continued to scratch out a living. Cady expressed his objectives as follows: "I just put into my work what interests me. The shiftlessness of a broken-down fence, the cat that escapes, and the dog determined to follow his master, the lanky mountaineer jogging along on his ill-fed beast, all the little human stuff that indicates the spirit of the place."[28]

Cady's paintings, prints and drawings rest today in at least four public collections: The New York Public Library, The Library of Congress, The Archives of American Art, Washington, D.C. and the New Britan (Connecticut) Museum of American Art. Among the private collectors, one of Cady's nephews and heirs, David S. Eldredge of Upper Darby, Pennsylvania, retains perhaps the most complete set of mountain subjects. A predominance of these pictures relates to the Great Smoky Mountains of North Carolina and for convenience we shall rely upon this work for our study. The Eldredge collection consists of quick sketches, some finished drawings, several watercolors, an oil, a lithograph and a dozen prints, *a la pointe seche*.[29]

Cady seems to have developed the dry point technique especially to accommodate his mountain scenery. Living in Brooklyn, the headquarters of the pioneering Brooklyn Society of Etchers, and no doubt profiting from the wide publicity attending a revival of printmaking, particularly dry point etching, he would have found ample inspiration for starting in a new medium. It was relatively inexperienced printers like Cady to whom New York editor William Salisbury addressed the *Prints* Magazine, an organ of the American Art Dealers Association which sought to expand a modestly priced market for original art during the darkest



Fig. 5: Harrison Cady, **Yancey Chamber of Commerce (In the Great Smoky Mountains, North Carolina)**, dry point, 9-7/8" x 11-7/8", David S. Eldredge collection, 1929.

years of the Depression.[30] By favoring etchings over woodcuts or lithographs and by featuring in its pages Old Masters like Rembrandt and Dürer alongside such modern "experts" as James M. Whistler, Joseph Pennell and John Taylor Arms, *Prints* established itself as archly conservative. Yet the avowed goal of the magazine was to recruit untried talents whose sincere, unspoilt efforts would answer to the curse of commercialization and, by extension, repudiate the machine, which in many minds stood as the perpetrator of every existing social distress. The *Art Digest* was also doing its part in this quasi-patriotic renaissance of American printmaking by reporting at length on large



Fig. 6: Harrison Cady, **The Village of Spruce Pine**, dry point, 9¼" x 11-7/8", David S. Eldredge collection, 1929.

exhibitions and encouraging fledgling efforts in the name of a democratic ideal. In regard to the Century of Progress Exhibition of Contemporary Prints being held in Chicago in 1934, *Art Digest's* Evelyn Marie Stuart commented: "How little the machine age registers in the artistic consciousness may be indicated by the fact that of 412 prints there is only one which depicts a motor car. Truly, a black and white show brings us back to fundamental realities and excellences."[31]

To better deal with the problem of chronology and to indicate something of the extent to which Cady's pictures were publicized, we should review a few references that are available to us. In late 1933 B. F. Morrow prepared an



Fig. 7: Harrison Cady, **Lonesome Gap (In the Great Smoky Mountains, North Carolina)**, 1930 dry point 10″ x 12″, David S. Eldredge collection.



Fig. 8: Harrison Cady, **Kincaid's General Store (In The Great Smoky Mountains, North Carolina)**, ca. 1931. Dry point, 11″ x 12-7/8″, David S. Eldredge collection.

article for *Prints* in which he pinpoints *"Yancey Chamber of Commerce (In the Great Smoky Mountains, N.C.),"* (Fig. 5), a plate Cady printed "about three years ago," as being the first of the dry points.[32] Cady's diaries put us on firmer ground.[33] The earliest reference I have found to "etched" is on the page for October 30, 1928. There are numerous "etch" days thereafter, particularly throughout the diary of 1929. In this latter diary, Cady wrote that on May 22 he had taken six editions each of *"Yancey Chamber of Commerce," "The Village of Spruce Pine (In the Great Smoky Mountains, N.C.)" (Fig. 6), "In the Great Smoky Mountains,"* and one edition of *"The Old Mill at Tumbling Run (In the Great Smoky Mountains, N.C.)"* to John Kraushaar of the Kraushaar Gallery, New York. An entry for August 13, 1929 again mentions *"Yancey Chamber of Commerce"* and *"The Old Mill at Tumbling Run"* "for" the Kraushaar Gallery. These editions he priced at $20 each.

"Lonesome Gap (In the Great Smoky Mountains, N.C.)," (Fig. 7) illustrates a newspaper article published in November of 1930 and an edition of this print also appears in The Brooklyn Museum's *Fine Prints of the Year 1930*,[34] *"Kincaid's General Store (In the Great Smoky Mountains, N.C.),"* (Fig. 8) is reproduced in The American Art Dealers Association's *Contemporary American Prints* (1931), which limited its selections to examples made in the year following June of 1930.[35] Two other dry points, *The Crossing of Little Short Toe (In the Great Smoky Mountains, N.C.),* (Fig. 9) and *Hawk Tree Falls (In the Great Smoky Mountains),* each bears the date 1933. *Tinker's Bell Mill (In the Great Smoky Mountains, N.C.),* (Fig. 10) is illustrated in the Morrow article referred to above. Two Eldredge water colors, *A Mountain Store in the Great Smoky Mountains,* (Fig. 11) and *Mountain Folks (In the Great Smoky Mountains, N.C.),* can both be dated 1935 and were exhibited at New York's Kleemann Galleries in November of that year.[36]



Fig. 9: Harrison Cady, **The Crossing at Little Short Toe (In the Great Smoky Mountains, North Carolina)**, 1933, dry point, 14″ x 17-3/8″, David Eldredge collection.

Other prints and paintings in the Eldredge collection include an oil, *A Mountain Mill in the Great Smoky Mountains, N.C.* (Fig. 12). Other dry points are *The Ford at Rocky Run (In the Great Smoky Mountains, N.C.), A Mountain Farm - The Yellow Mountains, S.C.* and *Turtles of Tadusac,* a southern coastal scene. There is also an untitled lithograph representing a mountain store.



Fig. 10: Harrison Cady, **Tinker's Bell Mill (In the Great Smoky Mountains, North Carolina)**, ca. 1933, dry point, 9-3/8″ x 12¼″, David S. Eldredge collection.

The "imp/100" register found in the margin of each of the Eldredge prints presumably indicates only the total number of editions but it may be assumed that since each print is relatively clear and well-inked, they are early editions.[37] Only two prints are signed within the images themselves, those being *Hawktree Falls,* at the lower right,



Fig. 11: Harrison Cady, **A Mountain Store In The Great Smoky Mountains**, 1935, watercolor on paper, 15-5/8″ x 20-7/8″. David S. Eldredge collection.

and *The Crossing at Little Short Toe,* at the lower left, close by the date. Otherwise, titles and signatures appear penciled in the margins. Relatively large by contemporary standards, the plates averaged nine and seven-eights by eleven and seven-eights inches, although the largest sheet. *The Crossing at Little Short Toe* (Fig. 9), measures a full fourteen by seventeen and three-eights inches. On Morrow's word we have it that by the closing of 1933 Cady had produced approximately thirty plates, a number the writer considered "stupendous."[38]

Cady's usual procedure blended raw experience with a considerable amount of conceptual sorting. While on location, he selected his motif, then quickly sketched or painted



Fig. 12: Harrison Cady, **A Mountain Mill: In The Great Smoky Mountains, North Carolina**, oil on canvas, 25¼″ x 30¼″, David S. Eldredge collection.

it in water color. What could not be immediately recorded, he said later, had to be "etched" on his memory. Returning to his Brooklyn or Rockport studio, he compared his drawings with his lingering mental impressions, then proceeded to scratch out his design on the plate, often without further benefit of a mock-up. Given the roughness of the country and the suspicions of his human subjects, one might have forgiven Cady the use of a camera in the mountains. In regard to this, Cady recalled, "The figures were stark and genre and I sketched eagerly in that vain - sometimes furtively, too, lest the subjects take offence at my intrusion of [sic] their primitive privacy."[39] But he was determined to record his immediate impressions at any cost.



Fig. 13: Harrison Cady, sketch of man and hats. Pencil on paper, 11″ x 8½″, David S. Eldredge collection.

There are sketches of mountain people that most certainly were made from life (Fig. 13). These are rapid sum-



Fig. 14: Harrison Cady, sketch of a mountain store. Pencil on paper, 8½″ x 11″, David S. Eldredge collection.

maries of the kind that formerly illustrated fast-breaking stories in newspapers. Roughed in with a blunt pencil, they emphasize the weight of the figure, something of the clothing, particularly the distinctive shapes of the ubiquitous hats, but little else. However, at the very moment Cady began thinking beyond the figure to a story, a landscape or architectural setting, an inner compulsion immediately took over, directing his pencil toward drastic simplification, stereotype and symbol (Fig. 14 and 15). The latter drawing is reminiscent of a Charles Burchfield or a Thomas Hart Benton for the way its forceful curves suggest the rolling currents of human energy.[40] There is surprisingly little in it of architectural detail, of the way shadows were falling, or even hints as to the time of year.



Fig. 15: Harrison Cady, sketch of buildings. Pencil on paper, 8½" x 11", David S. Eldredge collection.



Fig. 16: Harrison Cady, sketch of buildings. Pencil on paper, 8½" x 11", David S. Eldredge collection.

A related drawing shows how thoroughly Cady's inventive instincts governed simple perception (Fig. 16). We know from circumstantial evidence the subject derives from the main square of Burnsville, North Carolina, the seat of Yancey County, where in 1909 a statue of the sailor-statesman Captain Otway Burns was erected. Two general stores once fronted the east side of the square.[41] During the period when Cady visited the village its newspaper was the *Burnsville Eagle* and its office was situated several blocks away from the square.[42] What has most concerned Cady here was not so much a factual description of the place, for he has taken liberties with architectural details and with the relationship between the buildings and the statue. Rather, in his desire to capture the essence of the place, he was more concerned with the wording of the sign. He was always ready to transpose titles or introduce new ones whenever existing labels or geographic place names fell below the level of caprice he found essential to his aesthetic purposes. In fact, whimsical titles might actually have attracted him to some subjects: one strongly suspects this was the case with *Tinker's Bell Mill* (Fig. 10), in which Cady coyly features a diminutive bell above the mill's roof to make the allusion complete. Needless to say, Cady well knew that the phrasing of signs within a picture could profoundly influence its visual meaning. Returning to our drawing, *The Yancey Eagle* was a first thought, but it appears another possibility. (The Yancey) *Enterprise* was being considered secondarily, no doubt for the ironic overtones it would have brought to the sleepy little setting. Although such an agency is not known to have existed in Burnsville around 1930, Cady obviously decided "Yancey Chamber of Commerce" made an even better subsitute and that sign, along with another poignant declaration, "Provisions," appears in the first dry point (Fig. 5).

A much debated sociological issue reinforced the inherent irony of this print. From opposing viewpoints, industrialists and cultural anthropologists evaluated mountain life in negative or positive terms. In his *North Carolina,* which appeared in 1924, Irving Cobb used an engraved sketch of a mountain farm, complete with log cabin, split rail fences, tree stumps, mule, farmer and surrounding pine forest to dramatize the lamented backwardness of old ways. Balanced against this was another picture featuring a modern highway with motor cars, electric wires suspended from giant steel poles, neatly constructed fences, regularly spaced orchard and fields and motorized farm equipment in the place of mules, all of which stood for the promise of a new North Carolina, rising "out of her sleep."[43] An opposing argument was registered in *The Yale Review* ten years later, as the establishment of The Great Smoky Mountains National Park, The Blue Ridge Parkway and The Tennessee Valley Authority was forcing old folkways to final extinction. In her appeal for understanding, Anne W. Armstrong blamed the meddling outsider for the social ills that had lately visited mountain communities: her harshest criticism she reserved for southern chambers of commerce which had willingly served as fronts for northern industrialists who sought new pools of cheap labor.[44] Her conclusion, that the outlander stood to learn much from the shrewd instincts of the mountaineer, underscored sympathetic descriptions of mountain societies published ten to twenty years earlier by Horace Kephart, Arthur W. Spalding, Margaret Morley and John C. Campbell and summarized the manifesto of the Southern Agrarians.[45]

Cady's generation knew these writings as well as any regional genre; the empathetic reader pictured the mountain farmer as a diamond in the rough and his existence as one that relied totally upon natural instincts. Even as Cady was making his own annual return to Asheville in 1934, the *Atlantic Monthly* published a note comparing mountain planting customs - one must wait for the dark of the April moon before planting potatoes - to a religious ritual that ultimately "satisfies some longing in the soul of man."[46] These religious overtones were visited upon Cady when he met an old man pushing his few belongings on a platform who confided, "God is much nearer in these mountains than in the city where I grew up."[47] If God was more palpable here, then so were the visions of English poets that once seemed so apocryphal. Cady found archaic words in common use; a girl playing a dulcimer instantly reminded him of Coleridge's damsel who plays a similar instrument in *Kubla Khan.*[48]

In contrast to the Rockport scene (Fig. 4), which bustles with human industry, the atmosphere of *Yancey Chamber of Commerce* (Fig. 5) is one of drowsy indolence. Tethered mules, their long ears thrust backward in expressions of silent irritation, have replaced the fishing schooners with their trim masts. For his principal building Cady has stayed with a fairly accurate description of the Burnsville store once operated by George Angelin,[49] but he has compressed the square into a narrow incline and has omitted the statue. A nervously shifting line indicates the disrepair of the buildings. A rope dangles from a bare flagpole. A small black object suspended from the pent roof appears to be a bell. The square windows on the store's flank happen to be spaced over a gaping hole formed by rotting planks; in one of those clever transformations one finds in Rackham's illustrations, Cady's wall resembles a grotesque mask. Just above this specter hovers the knarled branches of an oak which appear to reach out in mock terror. The human characters are simplified to the point of anonymity but their

distinctive hats give to each a full measure of personality. Some parts of the composition, the mules, trees, and architectural details are handled with meticulous care, while the shapes of the men, dogs and livestock are crudely roughed in, as if by a child. The deliberately awkward effect is continued in the artist's capricious neglect of perspective and scaling, in the unsettling ripple of the earth and, above all, in the violent tilt of the buildings which is not at all noticed by the languishing figures. Nothing could be farther from Whistler's preciosity than Cady's *Yancey Chamber of Commerce*. But from the point of the American Art Dealers Association and their spokesman, Royal Cortissoz, we would have to accord the print high marks, indeed. For them, "etching" required only an honest effort, not brilliance or drama.[50]

A bare flagpole appears once again in the related *Kincaid's General Store* (Fig. 8), a composition that brims over with incident and casual props. Here, an adventurous dog serves as a main point of interest for the lounging men. When Cady visited the town of Spruce Pine, the subject of another print (Fig. 6) and an identical water color now unlocated, it was Mitchell County's busiest mining center and railway junction. The village could also boast the manufacture of textiles and lumber; here an enterprising Federal Art Project artist might have uncovered any number of uplifting civic themes for a governmental mural project.[51] Instead, Cady prefers the most infamous mountain cliches, the log cabin precariously, perched on its bluff, a mule train inching its way across the gorge, the stately trees that allegedly gave the town its name.[52]

The pictures are stocked with recurring motifs, country stores, old mills, pines, willows, oaks, chinkapin trees, all manner of livestock and hounds, each figure assigned its own special shape and placement, as if serving as a legend on a map. The primary lietmotif is the mule and its rider, a kind of crude distillate of one of art history's noblest themes, the equestrian, and the drama of its progress in a landscape littered with obstacles. This burdened animal must cross sagging suspension bridges of the kind we read about in Morley's account of the Toe River crossing.[53] At other times, most notably in *The Crossing at Little Short Toe* (Fig. 9), it must wade into the shallows, or descend a steep slope upon which the zigzagging trail is lightly traced before it. The gaunt male riders are identified by a tall, wide brim, hat; the females invariably wear the conical hood of a sunbonnet. For both the men and women, the pipe serves as an appropriate symbol of detachment and self-reliance; but even more, like the switches held by the riders, pipes become homing devices that reassure us of the travelers' safe return. The men, their caricatured profiles reduced to beak noses and pointed chins, carry themselves stiffly, but not without dignity and a certain degree of pathos, recalling Dürer's Christian soldier in the engraving *Knight, Death and Devil,* or Honore Daumier's haughty Don Quixote. In several compositions entire families appear; the little round shapes of the children dutifully carry baskets or wave greetings. All family members accept their customary roles without remonstration. Likewise, from the chimneys of almost every cabin trails a faint wisp of smoke. Cady banished from his shabby kingdom all automobiles, telephone poles, gas stations and mining apparatus. Nor do we find moonshine stills, the effects of drunkeness or bloody brawls. Even though Cady preferred not to feature the toiling farmhand, he often placed a diminutive plower and mule in far distances as a kind of personal assurance that the mountaineer was at heart industrious.

As an illustrator bound to the reproductive processes of photographic engraving. Cady did not develop his pencil drawings, pen and inks, water colors or oils beyond a certain basic range of reportage. However, the diamond point fully tested his creative potential as a draughtsman. For a seasoned painter, the situation might well have been reversed, for him the dry point medium might have seemed impossibly restrictive and intimidating. However, from his very first attempts, Cady took full advantage of that special quality of line that blended raw crispness with breathless sensitivity, and it made a difference to him that this line could be reproduced in a limited edition, although each single printing offered its own unanticipated variations. It was a line made famous in part by Peggy Bacon but used by her for portraits and interiors, not for landscapes and country genre. Overall, Cady relied upon open compositions within which black accents would have full visual impact. The stringency of his mountain scenes never fails to suggest something of the Chinese, particularly Ni Tsan of the Yuan Dynasty.

Yancey Chamber of Commerce is essentially a line drawing. Some crosshatching appears within the shapes of the repoussoir figures, but most shadow tones are stroked in with fine parallel lines. In the next prints, crosshatching becomes a standard technique for toning. In *Kincaid's General Store* (Fig. 8), heavy shadows fill the foreground areas and a deep chiaroscuro emphasizes the solidity of the buildings. But the crosshatch was used in two distinct ways, either in a loose gestural manner, to describe something of the varied contours and textures of objects, or as a mechanically-rendered screen, which has been employed for the tone of the distant peak. No doubt his inclination to resort to this contrivance owes something to Cady's long involvement with the half-toning and photo-engraving processes of reproduction. For *The Crossing at Little Short Toe* (Fig. 9), Cady has used this device in a most insistent manner. Its effect is to reduce forms to stenciled patterns as one might find them on a wall or piece of fabric. Few of the prints are as densely shaded as this one or *Kincaid's General Store,* but all maintain to various degrees a calculated shift of tone that give them a logical and decorative quality. Many of the compositions deserve to be called "classical" in both a Western and Oriental sense: the conical "Chinese" mountains build toward central pyramids in ghost-like transcendence.

Despite his preference for linear tension and a somewhat Germanic austerity, Cady was also quite drawn to the faded loveliness of the Baroque. For example, he was in the practice of manipulating the greasy residue on the surface of his plates; retoussage finds its way into every edition, usually appearing along borders and in skies. For a few examples, *Yancey Chamber of Commerce* being one of them, he chose a vanilla-colored paper stock, so that the ink residue acquires a rust color. In *The Mill at Tumbling Run* he produced a filmy blotch over the entire image. Never was Cady more in tune with the spirit of the Old Masters than when he began *Tinker's Bell Mill* (Fig. 10). This dry point follows the idiom of Rembrandt's later etchings and perhaps was meant as a special tribute to that Dutch master's print known as *The Mill* or *The Windmill,* of 1641.[54] An edition of this print was included in the William A. Putnam bequest of Rembrandt etchings that went to The Brooklyn Museum in 1932. When announcing this important gift in *Prints* Magazine, Susan Hutchinson reminded her professional audience that Rembrandt insisted upon doing his own printing.[55]

Of course, Cady could take some pride in the fact he disavowed the use of acid, that the tonal richness and fluidity of line in his prints depended entirely upon the flexibility and control of his wrist and fingers. We can easily tell that in preparing *Tinker's Bell Mill,* Cady's needle fairly skipped across the metal surface, dashing in loops for luxuriant foliage, inscribing with a bit more care the densely packed crosshatchings for rocks and planks, sketching in stipples and parallels wherever these additions would yield extra texture and mass to the whole. It is rather startling to realize none of the print's lines have been bitten; every stroke counts fully in the total ensemble, the blurring magic of the burr has been kept well under control. However he

managed it in "Tinker's Bell Mill," Cady has brought a Rembrandtesque mellowness to this lost mountain mill and a full measure of mood as well. The sultry atmosphere of an August afternoon hangs over this crumbling structure and its thicket. One can smell the damp coolness of the shadows, hear the water moving past the pylons and the slow rasp of cicadas from beyond the grove.

For well over a decade, Cady's mountain scenes were continually before the public. Balanced against his Canadian, New England, African, European, Western and Southern American genre, the Appalachian scenes received several important showings. As we have seen, John Kraushaar was the first gallery dealer to show interest in the prints. William Macbeth, an influential voice in the Art Dealers Association and one of the first of his profession to devote a whole division of his gallery to prints, gave Cady his first major exhibition in January of 1934.[56] The Macbeth exhibition led to the Morrow article in *Prints*, a flurry of newspaper reviews and a favorable write up in *Time* Magazine. This appeared in the "Arts" section beside a profile of Peggy Bacon.[57] A water color, *Morning Shopping in the Great Smoky Mountains*, now unlocated, was included in the 68th Annual Exhibition of the American Water Color Society which circulated in 1935. Cady's paintings and prints were seen at the Division of Graphic Arts, in the Smithsonian Institution, Washington, D.C., in April of 1935.[58] As already noted, Kleemann's Gallery reviewed the water colors in November of 1935. Macbeth Gallery handled Cady's work from 1934 to at least 1937. But the artist's most faithful agent appears to have been Kennedy and Company of New York, which represented Cady from 1933 to 1949, and perhaps beyond. It was in this latter year the company informed the artist there has been several inquiries for *Lonesome Gap* (Fig. 7).[59] Reproductions of several water colors appeared in *The Survey Graphic* for 1936 and in *Country Life* in 1937. A notation on the reversee side of a photograph in the Eldredge collection leads us to believe the water color, *A Mountain Store* (Fig. 11) was exhibited at the New York World's Fair in 1939.[60] Cady remained active in The Salmagundi Club. An oil version of *Yancey Chamber of Commerce* (Fig. 5), only with its sign reading "Pine Gap Chamber of Commerce," won Cady the Salmagundi's Samuel T. Shaw prize on February 11, 1943.[61] A photograph of the honorary banquet, here reproduced, is in the David S. Eldredge collection (Fig. 17). In 1950 Cady's Southern genre was exhibited at The Salmagundi Club Spring exhibition,[62] and he was given his last one-man exhibition by the Fitchburg (Massachusetts) Art Museum as late as 1964.[63]

This summary is far from complete. However, it does indicate public interest in the work remained steady through the 1930's, even lingered into the following decades. If this quaint genre seems to have brought Cady no overwhelming commercial success,[64] its exposure was reward enough for the artist and viewers who continued to find it strangely attractive. It was simply important for these Dickensian images to exist. In short, Cady had struck a chord that resounded persistently, if not loudly, in the consciousness of urban America. Henry D. Shapiro writes of this consciousness when discussing the myth of Appalachia, its full blooming in the 1920's and demise with the publication of John F. Day's shocking expose' of mountain society in *Bloody Ground* (1941).[65] It is Shapiro's contention that the disappearance of a social entity known as "Appalachia" was due to the "psychological distress" attending the enormous gap existing between the illusion and reality of mountain life. Despite all that had been written and studied, no one really knew the mountaineer, after all, or with any confidence could justify his existence, or with genuine feeling lament his passing. Cady's final answer to all of this insecurity and bickering might justly be found summarized in the oil entitled *A Mountain Mill* (Fig. 12). Here, delicate tints of pastel color, suggestive of an old Chinese painting or faded ceramic design, bathe the wobbly



Fig. 17: Harrison Cady (below center) being toasted at the annual Samuel T. Shaw Dinner, The Salmagundi Club, New York, February 11, 1943. Photograph courtesy of David S. Eldredge.

structure, its attendents, and its hilly environment in a soft tranquil glow. We conclude with one more reflection taken from the artist's memoires: "The water wheels and mills they turned fascinated me in this southern country; the water slipping over the great slow paddles carried us back to a distant day."[66]

NOTES

[1]John L. Cooley and Harrison Cady, "These Are My Memories," unpublished typescript, ca., 1969, p. 138. Manuscript owned by David S. Eldredge.

[2]Thomas Hart Benton, **An American in Art** (Lawrence: University of Kansas Press), pp 59-61.

[3]Cooley and Cady, **op. cit.**, pp. 1-55 passim; Ernest W. Gilder, "Harrison Cady," **American Artist** 9 (April, 1945), 11.

[4]Benjamin March, **China and Japan in Our Museums** (New York: American Council Institute of Pacific Relations, 1929), p. 42.

[5]Cooley and Cady, **op. cit.**, pp. 68, 87.

[6]**Ibid.**, p. 70. **Life** was published from 1883 until 1936.

[7]Mark Twain, "Some Learned Fables, For Good Old Boys and Girls," in **Mark Twain's Sketches, New and Old** (Hartford, Ct.: The American Publishing Company, 1875), pp. 126-148.

[8]Thornton W. Burgess, "Tommy and the Wishing-stone," **St. Nicholas**, XLII (November, 1914), 59-63. Burgess discusses his and Cady's relationship with "Peter Rabbit" in Thornton Burgess, **Now I Remember** (Boston: Little Brown and Co.).

[9]Gilder, **op. cit.,** p. 15.

[10]On June 17, 1929, his birthday, Cady noted he was owed $12,673.98, or the equivalent of $243 per week. Diary, Harrison Cady Papers, Archives of American Art, Smithsonian Institution, Washington D.C., (cited hereafter as **A.A.A.**)

[11]Cady was at various times a member of the Salmagundi Club, The Dutch Treat Club, The Society of Illustrators, The Society of American Etchers, The American Watercolor Society, The Ship Model Society and The Century Club.

[12]Cooley and Cady, **op. cit.**, p. 98.

[13]**North Shore Breeze and Reminder** (Gloucester, Massachusetts), September 7, 1928, p. 10.

[14]Cooley and Cady, **op. cit.**, p. 101.

[15]**Ibid.**, p. 140.

[16]**Ibid.**, p. 122.

[17]**Ibid.**, p. 118.

[18]Cady became the Association's historian. See, e.g., his **Artists of the Rockport Art Association** (Rockport: By the Association, 1940) and his article. "Cape Ann, America's Oldest Art Colony," **American Artist** 16 (May, 1952), 37-38; 62-63.

[19]Cooley and Cady, **op. cit.**, p. 138.

[20]The Federal Writers' Project, **North Carolina; A Guide to the Old North State** (Chapel Hill: The University of North Carolina Press, 1939), pp. 428-432.

[21]C. H. Longwell, as quoted in R. R. Stripling, **The Great Smoky Mountains National Park** (Knoxville, The Great Smoky Mountains Publishing Co., 1930), n.p.

[22]Diary, 1928, **A.A.A.**

[23]Diaries, 1930, 1934 and 1935, **A.A.A.**

[24]Diary, 1934. **A.A.A.**

[25]See, e.g., Henry E. Colton, **Mountain Scenery; The Scenery of the Mountains of Western North Carolina and Northwestern South Carolina** Raleigh: W. L. Pomeroy, 1859), pp. 23, 27; Edward King, **The Great South; A Record of Journies In** (Hartford: The American Publishing Co., 1875), pp. 507, 509, 514; Rebecca Harding Davis, "By-Paths in the Mountains," **Harper's New Monthly Magazine** LXI (August, 1880), 354; William G. Zeigler and Ben S. Grosscup, **The Heart of the Alleghenien or Western North Carolina** (Raleigh: Alfred Williams and Co., 1883), pp. 181, 182.

[26]Carlos C. Campbell, **Birth of a National Park** (Knoxville: The University of Tennessee Press, 1960), pp. 23-24.

[27]**Ibid.**, pp. 98-99.

[28]**The Christian Science Monitor**, November 20, 1930.

[29]Since Cady is not known to have used acid in preparing these prints, they would perhaps better be described as engravings. We classify them here as "etchings" in order to conform to the popular definition, one that Cady himself insisted upon.

[30]The first number of **Prints** was published in November, 1930.

[31]**The Art Digest,** July 1, 1934, p. 1.

[32]B. F. Morrow, "Highlights of Copper; Harrison Cady," **Prints** 4 (January, 1934), 47.

[33]**A.A.A.**

[34]The Brooklyn Institute of Arts and Sciences, **Fine Prints of the Year 1930** (Brooklyn: By the Institute, 1930).

[35]American Art Dealers Association, **Contemporary American Prints** (New York: By the Association, 1931), p. 12.

[36]Kleemann Galleries, "Harrison Cady Water Colors," November 18 - November 30, (1935), (New York, 1935).

[37]It can be expected that the final editions of these dry points were extremely dim impressions.

[38]Morrow, **op. cit.**, p. 47.

[39]Cooley and Cady, **op. cit.**, p. 139.

[40]Benton, **op. cit.**, p. 152.

[41]Yancey Graphics, **Common Times; Written and Pictorial History of Yancey County** (Burnsville, North Carolina: By the author, 1982). p. 50.

[42]**Ibid.**, p. 53.

[43]Irvin S. Cobb, **North Carolina** (New York: George H. Doran Company, 1924), pp. 29, 36.

[44]Anne W. Armstrong, "The Southern Mountaineer," **The Yale Review** (Spring, 1935), 540.

[45]Horace Kephart, **Our Southern Highlanders** (New York: The MacMillan Co., 1922); Margaret W. Morley, **The Carolina Mountains** (Boston: Houghton Mifflin Company, 1913); John C. Campbell, **The Southern Highlander and His Homeland** (New York: Russell Sage Foundation, 1921);Arthur W. Spalding, **The Hills O' Ca'liny** (Washington, D.C.: Review and Herald Publishing Association, 1921).

See also Alexander Karanikas, **Tillers of a Myth: Southern Agrarians as Social and Literary Critics** (Madison: The University of Wisconsin Press, 1966), passim.

[46]**The Atlantic Monthly** 153 (April, 1934), 636, 637.

[47]Cooley and Cady, **op. cit.**, p. 139.

[48]**Ibid.**

[49]See photograph appearing in Yancey Graphics, **op. cit.**, p. 50.

[50]Royal Cortissoz, "Introduction," in American Art Dealers Association, **op. cit.**, p. xv.

[51]Active as muralists in North Carolina in the 1930's were Edward Laning, Thomas Lo Medico, James McLean, David Silvette and Clifford Adams. Adams decorated the city hall council chambers in Asheville. See, The Federal Writers' Project, **op. cit.**, pp. 117-118.

[52]Discussing the casual choice of place names resulting from the hurried establishment of post offices by the Federal Government, Margaret Morley commented that there were actually few spruces within the confines of "Spruce Pine." Morley, **op. cit.**, p. 332.

[53]**Ibid.**, p. 315.

[54]K. G. Boon, **Rembrandt, The Complete Etchings**, trans. Elizabeth Willens Treeman (New York: Harry Abrams Inc., n.d.), #160.

[55]Susan A. Hutchinson, "Rembrandt's 'Christ Healing the Sick;' The Putnam Rembrandts Given to Brooklyn," **Prints** II (September, 1932), 35-38.

[56]Macbeth Gallery, "Exhibition of Pictures by Harrison Cady; Oils, Water Colors, Drawings and Etchings; January 24 - February 6, 1934," (New York, 1934). **A.A.A.**

[57]"Rabbit Man," **Time**, February 5, 1934, p. 28.

[58]**The Washington Post**. April 21, 1935.

[59]Letter from Albert Reese, representing Kennedy and Company, New York, March 10, 1949, **A.A.A.**

[60]Although the photographic image and the existing water color are not identical, the several additional details found in the painting appear to have been added after the photograph was made.

[61]Inscription on photograph, David S. Eldredge collection, Upper Darby, Pennsylvania.

[62]**New York Times**, April 7, 1950.

[63]Announcement, **A.A.A.**

[64]Two years after the Macbeth exhibition, the director wrote Cady the following message: "hope we are going to be successful in placing your prints." Letter from William Macbeth, July 1, 1936, **A.A.A.**

[65]Henry D. Shapiro, "John F. Day and the Disappearance of Appalachia from the American Consciousness," **Appalachian Journal** 10 (Winter, 1983), 159.

[66]Cooley and Cady, **op. cit.**, p. 138.

Catalog Design & Layout

Cover: Skipper Alley

Body: Sam Yates and Museology II class, Gallery Staff, Skipper Alley